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but the work of the Dictionary proper was done, and the plan and the greater part of the "Traité" written out. What was left unfinished of this will be completed by Mr. ANTOINE THOMAS, a former pupil of DARMES-TETER'S, who also assists Mr. HATZFELD in bringing the work up to date as it passes through the press.

The work is to be completed in thirty parts.

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FRENCH LITERATURE.

Ruy Blas, edited by HAROLD ARTHUR PERRY, M.A. Fellow of King's College, Cambridge, Editor of "Hernani." London and New York: Longmans, Green & Co., 1890.

VICTOR HUGO, more from the greatness of his personality in French literature than from any special adaptability of his writings to college class-work, is necessarily destined to be the author around whom will centre a great deal of tutorial activity in modern literature. Standing, as he did at one time, as the champion of a movement which, in spite of all that may be said against its extravagances, wrought a most salutary influence in emancipating literary art from the trammels which had so long oppressed it, the author of 'Les Misérables' will consequently claim a large amount of attention in any, even the most cursory, review of French literature of the nineteenth century. Of HUGO'S dramas, "Ruy Blas" and "Hernani" are likely to be the chief stand-bys for class-work, principally because of their intrinsic merits, as well as because they show less of the author's eccentricities than his other dramatic works; and of the two, "Ruy Blas" will always have the first choice where but one can be read. It is fitting, therefore, that suitable editions of these works should be prepared.

Professor W. I. KNAPP was the first, I believe, to publish the text of "Ruy Blas" in this country ('French Readings,' Ginn, Heath & Co., Boston, 1883). The annotations given were of the most meagre and imperfect kind, only such, in fact, as usually accompany such compilations as so-called "Readers." Hardly any attempt was made to elucidate the text or explain its many difficulties. About the same

date, but a little later, Miss RENA A. MICHAELS printed the text separately with notes (H. Holt & Co., N. Y.), but she did little more than copy Prof. KNAPP, his good points as well as his mistakes.

A really good working edition of "Ruy Blas" was consequently yet to be made, and the first impressions gained from looking over Mr. PERRY'S performance were sufficient to induce the belief that he had not fallen far short of giving us such an one as every teacher would desire. These impressions have unfortunately not been strengthened by a closer acquaintance; on the contrary, while the editor has added some little aid not given in previous editions (notably in certain heraldic explanations and illustrations), he has frittered away a large part of his space in such insignificant remarks as neither teacher nor pupil needed, and has passed over in silence, or with the merest word, many points which demanded a full explanation. In this connection it may as well be said that Mr. PERRY does not seem to have gone to the best sources for his information, or else has failed to utilize them properly.

In what follows, an attempt will be made to supplement, as well as correct here and there, certain features of Mr. PERRY'S notes. And first, we are curious to know the editor's reasons for translating the stage directions throughout the play. It certainly is incongruous, not to say disagreeable, to have the train of French thought continually interrupted by interjected English. These parenthetical remarks contribute largely to the dramatic effect produced upon the reader, and to translate them into a language foreign to the text is simply to mar that effect.

Line 83, *le guet* does not mean the *guard-house* but the *night-watch* or *city patrol*.

LL. 116-117. Was it English prudishness which induced Mr. PERRY to pass over this name *Jeanneton* (=mistress) without a word of explanation? He had a chance here for a neat historical note, tracing the name from its former pastoral and lyric use down to its final and present usage as synonymous with *fille de joie*. As to *Lucinde* and *Isabelle* used in the same sense, HUGO probably employed them because of their frequent occurrence in Spanish drama.

L. 146. *Célimène*. The teacher familiar with his MOLIÈRE will at once recognize here the famous coquette of the "Misanthrope," but what will the poor student do, in whom Mr. PERRY had no right to presuppose any such knowledge?

L. 789. *Astre de la mer*. ST. BERNARD, who lived in the twelfth century (1090-1153), was the first to apply to the Virgin this appellation of *Stella Maris*, Star of the Sea. The passage in which he thus speaks of her is full of beauty, not to say poetry, but is too long to quote *in extenso*. I give just a few sentences:

"Ipsa est igitur nobilis illa stella ex Jacob orta, cujus radius universum orbem illuminat, cujus splendor et prae fulget in supernis, et inferos penetrat: terras etiam perlustrans, et califaciens magis mentes, quam corpora, fovet virtutes, excoquit vitia. Ipsa, inquam, est praeclara et eximia stella, super hoc mare magnum et spatiosum necessario sublevata, micans meritis, illustrans exemplis." (Sancti Bernardi Opera omnia, vol. i, p. 749. Parisiis, apud Claudium Robustel, mdccxix. Can be seen in the Congressional Library, Washington, D. C.).

L. 1041. . . . *L'impôt des huit mille hommes*. Neither Mr. PERRY nor Prof. KNAPP has any definite information on this tax for the "eight thousand men," and I am not sure that I have myself. NUÑEZ DE CASTRO, from whom HUGO may have taken the expression either directly or indirectly, mentions, in enumerating the revenues of Spain, a certain levy for *los ocho mil soldados*. A passage in VOLT-AIRE'S 'Siècle de Louis XIV' (ch. v) may throw some light on the question. He says: "Charles IV, ce duc de lorraine chassé de ses Etats, et à qui il restait pour tout bien une armée de *huit mille hommes qu'il vendait tous les ans au roi d'Espagne*, vint auprès de Paris avec cette armée." This was long before the time assigned to the action of the play, but the tax having been once laid, it continued to be collected; and as the duke is no longer receiving it (he died in 1690), CAMPOREAL appropriates it to his own use.

L. 1074. *Les montagnes bleues*. The editor, after mentioning several countries in which mountains of this name occur, makes the flip-pant remark that the reader may take his choice. Not at all. HUGO is sometimes absurd, but not so much so as this. He evident-

ly had in mind Jamaica, which had been a Spanish dependency from the time of its discovery by COLUMBUS up to 1655, when it fell into the hands of the English under Admirals PENN and VENABLES, who had been sent by CROMWELL against Hispaniola.

L. 1685. *Croix-maries*. Mr. PERRY confidently translates this by *cruzados*. That is well enough for all practical purposes, but why not tell us something about this strange word *croix-maries*? This explanation, by the *laquais*, of the money he brings to D. César was suggested to HUGO, as MOREL-FATIO has pointed out, by a passage in the 'Etat présent de l'Espagne' by the Abbé DE VAYRAC. Under the Austrian monarchy there was a silver coin in vogue called a *maria*, from the circumstance of its having on its obverse the name of the Virgin surmounted by a cross. The poet seems to have seized upon this fact and created the word *croix-marie*.

Finally it may be added that the *édition définitive* of Ruy Blas for class purposes has not yet been made. It may not be worth while to undertake to set right the many discrepancies originating in the poet's teeming imagination, in its riotous course through Spanish political and social history; but a great deal more in this line can and should be done. The teacher who wishes to go into this line of investigation will find some valuable aid in A. MORAL-FATIO'S 'Etudes sur l'Espagne,' première série (Paris: F. Vieweg, 1888).

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"WH" IN AMERICA.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: Prof. HEMPL'S interesting remarks in the May number of the NOTES on the variation between *w* and *wh* will, it is to be hoped, induce many others to send observations on the point. I can speak only for my own dialect, but it is likely that what is true of that is also true of much though not all New England pronunciation. The rule stated by Prof. HEMPL is not observed by me, and I doubt if *wh* is ever in my dialect pronounced as *w*. The word